

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 50—No. 30.

SATURDAY, JULY 27, 1872.

PRICE { 4d. Unstamped.
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HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

LAST NIGHT OF THE SEASON.

Benefit of Mdlle. Tietjens.

THIS EVENING (Saturday), July 27, (Closing Night),
will be presented Rossini's Opera, "SEMIRAMIDE." Assur, Signor Agnesi; Ireno, Signor Rinaldi; L'Ombra di Nino, Signor Casaboni; Oro, Signor Fori; Arace, Madame Trebelli-Bettini, and Semiramide, Mdlle. Tietjens (her last appearance this season). After the opera will be sung the National Anthem. Director of the music and Conductor—Sir Michael Costa.
The Opera will commence at half-past eight.

Prices:—Private Boxes (to hold four persons), Pit Tier, Six Guineas; Grand Tier, Seven Guineas; First Tier, Five Guineas; Second Tier, Three Guineas. Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.
Boxes, Stalls, and Tickets to be obtained at the Box Office of Her Majesty's Opera, Drury Lane, open daily from ten to five; also at the Music-sellers and Librarians.

CRYSTAL PALACE.—GOUNOD FESTIVAL
CONCERT, and Presentation of Testimonial from the Members of the Albert Hall Choir to M. Gounod.—TUESDAY (Saturday), a GRAND CONCERT will take place on the HANDEL FESTIVAL ORCHESTRA, conducted by M. Gounod. Chorus by the Albert Hall Choir. Organ—Dr. Stainer. A song composed by M. Gounod expressly for this occasion, and for the Centre Transept, will be sung by a member of the Choir. The Programme will include the following compositions:—"Te Deum" (Gounod), the Portuguese Hymn, the Russian Anthem, the March of the Men of Harlech, the ballet music from Faust, the March of La Reine de Saba, the Overture to Mireille, &c. Admission to the Palace will be Half-a-crown, or by Guinea Season Ticket.

THIS DAY.

THE LONDON ACADEMY OF MUSIC.—The ANNUAL GRAND MORNING CONCERT, given by the Students of the London Academy of Music, will take place in St. George's Hall, THIS SATURDAY Afternoon, at half-past Two, under the direction of Professor WYLLIE, Mus. D. Vocalists—Miss Margaret Hancock (winner of the Contralto Prize at the Crystal Palace National Music Meetings), Misses Jennings, Nora Maxwell, Edith Crauford, Hamilton, Osman, Cafferata, L. Green, Madigan, Smythe, Broughton, Bollingbrook. Pianists—Misses Varga, Moulding, Childley, Codd, Florence Hutchinson, De Lucie, Duthoit (amateur), Righton, Deacon, Julia Russell, Reeves, Jacobs, Ritta, Hodges, and Master Charlton Speer. Violin—Miss J. Hutchinson and Mr. Sommer. Conductor—Professor Wyllie, Mus. D. Clarinet—Mr. Lazarus. Violoncello—M. Paque. Accompanist—Mr. A. Barth. Tickets, 5s. and 2s. 6d.

ROYAL ALBERT HALL.—BANK HOLIDAY.—NATIONAL HOLIDAY FESTIVAL CONCERT, AUGUST 5, at three o'clock, under the patronage of Sir John Lubbock, M.P., and Johnston, Esq., M.P., W. H. Smith, Esq., M.P., Messrs. Allison, J. Barker, Debenham & Freebody, Honington & Sons, Harvey Nichols, Howell & James, Hyam, Moses & Co., Marshall & Snelgrove, Martin, Hall & Co., Morley & Co., Rodmayne & Co., Shoobred & Co., Spencer, Turner & Boldero, Spiers & Pond, Swan & Edgar, and Willing & Co. Artists—Madame Pareja-Rosa, Mr. Sims Reeves, Signor Foli, Organ—Masters Le Jeune. Conductor—Sir Julius Benedict. Amphitheatre Stalls, 5s.; Arena, 3s.; Balcony, 2s. 6d.; Admission, 1s. Tickets at Austin's, 28, Piccadilly; all Music Publishers; and at the Hall. 5000 Seats at One Shilling.

MR. SANTLEY'S CONCERT TOUR.—MR. SANTLEY, accompanied by the following distinguished Artists, will make a Tour of the Provinces during the coming autumn:—Vocalists—Madame Florence Lanceli, Miss Cafferata, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick. Violin—M. Bainton. Pianoforte—Mr. Lindsay Sloper. All communications, respecting Engagements, to be made to Mr. George Dolly, 52, New Bond Street, London, W.

MR. JOHN JACKSON, A.R.A.M., will return to town August 23rd. For Singing and Harmony Lessons, apply to his address, 29, Alfred Place, Bedford Square, W.C.

MADAME SINICO will be at liberty to accept Engagements for Oratorios, Concerts, &c., during the autumn and winter. All communications to be made to her sole agent, Mr. R. D'Oyly Carte, 20, Charing Cross, S.W.

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and

His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.

Principal—Sir STERNDAL BARNETT, Mus. D., D.C.L.

The Michaelmas Term will Commence on MONDAY, 23rd September, and terminate on SATURDAY, 21st December.

Candidates for Admission can be examined at the Institution on THURSDAY, the 19th September, at Eleven o'clock, and every following Thursday at the same hour.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
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"LORELEY."

MISS MARIAN ROCK will perform E. SAUERBREY'S New Transcription of "LORELEY," on Messrs. Hopkinson's Metallic Grand Piano-forte, at the International Exhibition, on Wednesday and Saturday, at Three o'clock.

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"A SUTOR AT SEA."

MISS BLANCHE REIVES'S LONDON COMIC OPERA COMPANY.—Miss Beryl (the new contralto); Mdlle. Marie D'Annetta, R.A.M.; Mr. Suchet Champion, Mr. E. J. Wilmot, F.C.O. (Mus. Director); Mr. H. C. Sanders, Mr. Theodore Distin, and Miss Blanche Reives, Acting Manager—Mr. Distin. Secretary—Mr. V. Roberts, Jun., 244, Regent Street, W. Midland Counties, July and August.

MADAME LAURA BAXTER begs to request that letters respecting Engagements and Pupils may be addressed to her new residence, 53, Bedford Square, W. C.

22a, DORSET STREET, PORTMAN SQUARE, W.

MDME. SIDNEY PRATTEN begs to inform her Friends and Pupils that she has removed to the above address, and that she continues to give Lessons on the Guitar and Concertina.

FIRE IN EATON SQUARE.

IN consequence of some person having carelessly thrown a lighted fuse amongst the straw in a van containing the Musical Instruments belonging to the Orchestra of Cremorne Gardens, passing through Eaton Square on Friday, July 12th, in returning from the performance of Mons. Emile Guimet's Symphony, "THE FIRE OF HEAVEN," at ST. JAMES'S HALL, considerable loss has been incurred by the Orchestra, nine Double Basses, many Violins, Violas, and other instruments having been burned, including the total destruction of the van.

A Fund is being formed to reimburse, as far as possible, the loss sustained, and the following gentlemen have undertaken the distribution:—Mons. J. RIVIERE, Chairman and Treasurer; ARTHUR S. CHAPPELL, Esq.; MRS. ARLEN; E. C. BOOTH, Esq.; and Mr. FREDERICK LEDGER.

Subscriptions will be received at the UNION BANK (Charing Cross Branch); by Messrs. HAWKES & Co., 33, Soho Square; and by Mr. FREDERICK LEDGER, 27a Office, 49, Wellington Street, Strand. A List of Contributors will be shortly published.

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BELLICOSE ADVENTURES OF A PEACEABLE PRIMA DONNA.

(Continued from page 456.)

Mdme. Lucca hurried off with a cup of coffee in her hand to the carriage pointed out. Inside it, in a hammock, lay a handsome young man who was very pale, and had the coverlet drawn up close under his chin.

"I have brought you a little coffee, sir," said Madame Lucca, addressing him in her melodious voice. The sick man gazed steadily at her without answering or moving.

"May I take the liberty of raising you?" she continued, putting her little hand beneath his head, covered with curly hair.

"No! No! Where is my servant?" exclaimed the sick man, as a deep flush overspread his face.

"There is no servant here, my dear sir. But permit me to take the place of a sister of charity, and to do her duty; I want to practise," said Mdme. Lucca supplicatingly, with her fascinating smile.

The sick man shook his head violently, and again cast an anxious glance around, as though seeking some one.

"You are badly wounded, the Major informs me," continued Mdme. Lucca, "but you are engaged to her you love. The time, I trust, is not far distant, when you will be cured, and once more press your sweet bride in your loving arms!"

A flood of tears burst from the eyes of the wounded man, as he exclaimed, sobbing convulsively: "I have no arms!"

Mdme. Lucca was most painfully touched by these words. A flood of tears burst from her eyes, also, and she was obliged to catch at something near, to prevent herself from falling.

"Poor fellow! Poor fellow!" she sobbed out. "You have indeed made a heavy sacrifice for your country!" Her sympathy won the unhappy man's heart, and he allowed her to raise his head, so as to pour a little coffee into his parched mouth. As she afterwards heard from the Major, the unfortunate man had had both his arms carried off at the shoulders by a grenade.

After the Colonel had received his fresh commands from the guard of the hospital train, the train with Mdme. Lucca and her hitherto jovial companions again set out. But her story of the young armless hero, and of his future, which promised to turn out so rosy, being annihilated by the grenade, produced a depressing effect; the officers fell into a more serious mood, and began to reflect upon the fate which probably might soon overtake them. The consequence was that not many words were spoken during the rest of the journey.

On their arrival at Saarbruck the evening was already far advanced. Mdme. Lucca and her Maid got out; the officers, politely bidding them farewell, and expressing a hope that their fair "comrade," the Baroness von Rhaden, might soon succeed in finding her husband, quickly repaired to the quarters assigned them.

Mdme. Lucca asked a Railway Guard where the best lodgings in Saarbruck were to be found.

"Lodgings!" repeated the man, looking with astonishment at his questioner. "There are no lodgings to be had in Saarbruck; every place is filled with soldiers."

"And I am so tired!" said the poor lady, with a sigh; "Could not you procure us a shelter for the night? no matter how scanty it might be, I would reward you right royally!"

The Guard pushed back his cap, and reflected a few minutes. He then remarked: "I was just with my cousin in his shepherd's hut."

"Let us hasten thither," cried Madame Lucca eagerly.

"N-o-o; there are twelve men and a corporal in it; the church, too, is full of French prisoners. The only place not yet occupied, strange to say, is—," and here he stopped short.

"Well—which place is it that is still unoccupied?"

"The Engine-House, saving your presence; I could make you up a beautiful bed there, with clean straw, or sweet smelling hay, if the place were not too unrespectable for you."

"Why should it be unrespectable?"

"Because, in time of peace, we use it as a lock-up for rogues and vagabonds."

"My dear sir, that would not break my heart; but I do not

much relish the notion of lying upon bare straw, without any covering."

"O, do not be uneasy on that score," said the Guard, interrupting her. "There is no dearth of nice soft blankets, quite new, too; the officers will lend them me at once, when I say they are for you ladies."

"There is a gold louis, my friend!—Make haste, lest this last asylum for the homeless be lost to us from being placed under military requisition."

"Oh! Madame, you are very generous. Please follow me," said the Guard, quickly leading the way. Madame Lucca and her Maid were about to follow, when they heard a porter cry out:—

"Hi! Hulloo! Hi, you, Guard! Here are a chest and a trunk. Do they belong to you?"

"Take them to the Engine-House," said Editha, as, with her mistress, she followed their extemporised host.

"To the Engine-House?" grumbled the porter. "Can there be anything wrong? The trunk is light enough—but the chest is precious heavy, and no mistake!" Having thus given vent to his feelings, he did as he was ordered.

The Guard was a man of his word. He soon strewed some bundles of clean straw in the dark little place. He then left, returning, in about fifteen minutes, loaded with blankets. The couch formed of these materials was a very comfortable one.

"There, ladies!" exclaimed the bed-manufacturer, rubbing his hands together gleefully. "I will now just light you a lantern; the Colonel gave me the wax-taper for it. He ordered me, also, to present his best compliments, and say he was exceedingly sorry he could not find a lady better quarters, especially when the lady was Mdme. Lucca."

"What! does he know who I am?" enquired Mdme. Lucca in surprise.

"Yes. While I was asking him for some blankets for two ladies, a Lieutenant came in and mentioned your name. He said, too, that you had made coffee in the open fields for the wounded. Upon this, the Colonel exclaimed: 'Brave lady! At any rate I will have a sentry stationed before the Engine-House, to prevent any one from running off with her.'"

"What!"

"No—from running off with anything belonging to her. Good-night, Madame; I wish you very pleasant dreams. Good-night!"

"One moment only, my dear sir!" exclaimed Mdme. Lucca, entreatingly. "Is there no locking the door of this apartment?"

"No; the last rogue imprisoned here wrenched off the lock, and escaped with it. That is why you are to have a sentry. Oh, you may lay your pretty little head on the pillow without fear!"

With this gallant farewell, the Guard vanished, leaving Mdme. Lucca alone with her Maid.

"Editha!" whispered the lady, "we must not both sleep at the same time. I will stop on guard till midnight, and then you shall relieve me."

"But why, my lady?"

"The door, as you heard, cannot be locked. Who can say what might happen to us. Many crimes are committed under cover of the night."

"Oh, I have hit upon a plan, please your Ladyship," exclaimed Editha joyously.

"Indeed! What is it?"

"I will push the chest with the vegetables against the door, and then put the trunk upon it; that will form a sort of little barricade. There, see! it did not take long to do, did it?"

"It would prove a feeble bulwark against a serious attack!" replied the *prima donna*, with a sorrowful smile. The two martyrs now laid themselves down upon their common couch of thrashed down, and entirely covered themselves up in blankets of marvellous softness.

Morpheus had already taken them both very gingerly in his supple arms, when suddenly there was a knocking, at first gentle, but gradually growing louder and louder, outside the door.

"Oh! Goodness gracious! Heaven have mercy upon us! We are lost, we are lost—save me, somebody!" screamed the Lady's maid, making one spring to the door, in order to strengthen the

vegetable barricade by the weight of her by no means unsubstantial person. "Who is it?" she now enquired, growing bolder by a sense of greater security. A man's voice replied:—

"It is Lieutenant von L., your travelling companion."

"What on earth do you want, sir, at the Engine House, in the dead of the night, when everyone is asleep?" Pauline now asked indignantly.

"I simply wanted to tell you, ladies, through the cracks in the door, that you may fearlessly retire to rest, because, by the command of the Colonel, I have just planted a sentry before the building." He then sang, in imitation of Almaguerra, the words, "*Wünsche Ihnen wohl zu schlafen*," and went off, laughing to himself.

"What a strange mad-cap!" said the Lady's maid. "Rendered easy in their minds by having a sentry, they both again sought their couch. So great was their fatigue that they slept soundly till nearly four o'clock."

Then suddenly there was a beating of drums and blowing of trumpets; stern words of command were issued; cannon and heavy vehicles lumbered along—in a word, the air was filled with the sounds of martial preparation. There was evidently something extraordinary going forward in Saarbrück. The barricade was rapidly removed from the door, and Madame Lucca stepped out into the open air.

Lieutenant von L. dashed up upon his fiery chestnut, and made a hasty report: "The alarm has been given, Madame. The French will not remain quiet any longer. Every one has already gone to the front; I remained simply to make you my report. Good bye! But stop; I nearly forgot to inform you that your husband, the Baron, is in the lazaretto at Pont-à-Mousson."

"How far is it from here?"

"Ten German miles at least.—But I am called. Excuse me.—The knight must sally to the blood-stained field. *Au revoir!*" And he was off like a shot from a chassepot.

After the departure of the troops, Saarbrück resembled a desert. Mdm. Lucca cried out to an old man she saw coming down the street: "My worthy sir, is there not a carriage to be had here?"

"Not the ghost of a wheel," murmured the old man, preparing to resume his way.

"One word more," said Mdm. Lucca, entreatingly. "Who is still left here of our officers?"

"Only the Grand Duke of Oldenburg. Yonder he comes, riding down the street with his staff. *Bon jour!*" With these words, he went on.

"Quick, Editha! this is our last chance!" cried Mdm. Lucca hurriedly, and she and her Maid stood fronting the road.

The Grand Duke of Oldenburg approached, engaged in an animated conversation with an officer of high rank. The officers of his staff followed.

"Good morning, your Highness!" said Mdm. Lucca in a loud voice.

The Grand Duke reined up his horse, and, looking at the speaker, said: "I cannot be mistaken! No; you are the *prima donna* of Berlin, Mdm. Lucca, are you not? I have had the supreme pleasure of hearing you on several occasions at the Opera."

"I am delighted that your Royal Highness is graciously pleased to remember so humble an individual as myself. At Court, I was introduced to his Highness, the Grand Duke of Mecklenburg by others. Here, I introduce myself to the Grand Duke of Oldenburg. Ah—I have the honour—Pauline Lucca!"

"Most delighted!" returned the Grand Duke, raising his hand to his cap. "But what brings you here into the turmoil and confusion of horrible war?"

"I want to take my husband home; he is lying wounded at Pont-à-Mousson. I have got as far as Saarbrück, but here the world has come to an end."

"What do you mean?" enquired the Grand Duke.

"I am stuck fast, and cannot obtain a carriage. I most earnestly request your Highness, therefore, to lend me your assistance."

"However willing I may be, fair lady, the thing is impossible," said the Grand Duke, in a tone of regret. "At the present moment, I have not a single carriage at my disposal, except that which follows my division, with my servants and a heap of travelling necessaries."

"Your Highness," returned Madame Lucca quickly, "your attendants strike me as having very good legs. Could not one or two of them go on foot from here to Pont-à-Mousson? That would make room for me and my Maid, with a small quantity of luggage."

"I cannot offer a place in such a conveyance to so famous an artist!"

"Most gracious Grand Duke! a jolting carriage is better than a fatiguing walk. Have you nothing further to object against the conveyance in question?"

"No; that is all."

"Then I humbly beg you will tell off three men to get out of the said vehicle, in order that I may get in."

The Grand Duke laughingly complied with his fair petitioner's wish; shook hands with her in the most friendly manner; invited her to his Court at the termination of the war; apologised for his hurry, and then trotted on with his officers.

Three attendants had already got out of the baggage-waggon; the chest and the trunk were speedily put in; Madame Lucca followed with her Maid; and the vehicle rolled onward towards Pont-à-Mousson.

The travellers were not destined to reach this place before late the following day. They spent nearly thirty-six hours, without a break, in the baggage waggon. They even had to sleep in it, and go through many strange adventures which it would take too long to narrate here.

But now, how were they to find the sick man? All Pont-à-Mousson had been turned into one immense hospital; nearly before every house floated one of the sorrowful flags with the Geneva Cross. Madame Lucca, nothing daunted, made inquiries, right and left, from door to door. At length, at the fifteenth, she obtained this answer: "Lieutenant von Rhaden, badly wounded, first floor, room No. 9."

"Badly wounded!" she exclaimed, and a presentiment of evil thrilled her bosom.

"We hope we shall get him through, however," said the surgeon, re-assuringly; "be of good courage, Madame; all will yet be well."

(To be continued.)

BOUCHE FERMÉE—NOT NOSE MUSIC.

(To the Editor of the "Musical World.")

SIR,—Please allow me space to say that there is a wide difference between occasionally admitting such an effect as "*bouche fermée*," and making it an "accepted feature." So that even supposing my note to have been an official "*Tonic Sol-fa*" manifesto, which it was not, your editorial remark misrepresents what I said. The best English choir performed a part song, a few months since, accompanied by sleigh-bells; but would you from that circumstance assert that sleigh-bells were in future to be an "accepted feature" of Mr. Henry Leslie's concerts? I merely desired to show that the ridicule which some people were trying to draw down upon M. Gounod for using the "*bouche fermée*," at the Albert Hall, was unjust, and the fruit of ignorance. This I did by proving that M. Gounod had only followed the custom of continental composers of unaccompanied choral music. I quite agree with you, that this, like all vocal "tricks," soon palls upon the taste, and can only be very sparingly employed. For their use of the "*bouche fermée*" you will, I can assure you, have no reason to "set down" Tonic Sol-fa singers "as so many children." My own impression however (if you will excuse my saying so) was that you, as representing the musical world, looked upon us in some such light already.—I am, Sir, truly yours,
Plaistow, July 22, 1872.
J. S. CURWEN, Jun.

[We will excuse anything, at the same time we consider "*bouche fermée*" and "*sleigh bells*," where vocal music is concerned, the one as stupid and childish as the other. Clap-trap, no matter under what form, is inimical to true art; but of all the clap-trap imaginable, the "*bouche fermée*" trick is the most abominable. At the same time, we are probably not quite so ignorant as Mr. Curwen, jun., wishes to make us appear; and were it not that courtesy keeps our "*bouche fermée*," we might say a thing or two.—ED. M. W.]

FRANKFORT-ON-THE-MAINE.—A new comic opera, *Pyramus und Thisbe*, by Herr Ludwig Gellert, will be produced in August.

HER MAJESTY'S OPERA.

Last week were performed *Martha* (Monday); *Lucrezia Borgia* (Tuesday); *Le Nozze di Figaro* (Wednesday and Friday); and *Norma* (Saturday). Of the first, second, and last we need say nothing. *Martha* and *Lucrezia* have already been noticed; while about the *Norma* of Mdlle. Tietjens, universally acknowledged as worthy to rank with *Semiramide* and *Lucrezia*, the other two great Italian parts of the accomplished lady, it would be difficult to add another word to what has been written over and over again.

A brief reference, however, is due to the production of Mozart's comic *chef-d'œuvre*—if comic that can strictly be called in which comedy is so largely mingled with sentiment, and even (instance the two airs of the Countess Almaviva) with impassioned utterances. A finer *ensemble* than that which Sir Michael Costa, by anxious and careful preparation, managed to attain, is scarcely—even among the many performances we have heard of *Le Nozze di Figaro*, under his direction in bygone times, at the great theatre in Covent Garden—to be recalled. The orchestra throughout was perfect; and while every point of consequence, from no matter what instrument, was made clearly evident, the voices of the singers on the stage were heard as distinctly as though there had been no orchestra at all. To cite the unequalled *finale* to Act I. as an example of concerted music, in which the voices on the stage and the instruments in the orchestra tend to one common result, will suffice. This *finale*, although we have heard a better *Figaro* than Signor Agnesi and a better Count than Signor Rota (neither, be it understood, inferior except by comparison,) was from first to last so given that we were unable to detect a fault. The cast of the chief characters was for the most part strong. All who care for the *Nozze di Figaro*, and have heard it during recent years, are acquainted with the Countess of Mdlle. Tietjens, and the Mozartian purity with which she sings the air, "Porgi amor" and the *scena* "Dove sono." Nor is the Page of Mdlle. Christine Nilsson, who excels more in her delivery of the famous love-songs, "Non so più" and "Voi che sapete," than in her histrionic delineation of the character, unfamiliar to our audiences. Less known is the Susanna of Miss Clara-Louise Kellogg, which, so far as we are able to judge, is the ideal of the part; not the fine lady we have so often witnessed, but the real servant, influenced, however, as she must naturally be, by the circle in which she moves—Susanna, if we remember well, as the late Giulia Grisi used of old to portray her. In the music Miss Kellogg is note-perfect, understanding it, moreover, so well, and singing the beautiful air, "Deh vieni" (Act II.), in such perfection, that we are almost inclined to forgive her that superfluous *cadenza* at the end of "Venite inghionocatevi" (Act I.), upon which, as Mozart could not by any possibility have written it, so one who enters into the spirit of Mozart so thoroughly should never have ventured. The other parts were sustained by Mdlle. Bauermeister (Marcellina), Signors Borella (Bartolo), Rinaldini (Basilio), Sinigaglia (Don Curzio), and Casaboni (Antonio). What pieces are traditionally encored in *Le Nozze* every amateur knows just as well as every amateur knows what pieces are invariably encored in *Don Giovanni*. It will, therefore, suffice to add that not one escaped—except the overture, of which Sir Michael Costa would not oblige the audience with a repetition, although no one better than he could have appreciated the manner in which it had been executed.

The *Diamans de la Couronne* of Auber, after all that has been said, is laid aside. This week, the last of the season, the operas have been *Il Trovatore* (Monday night); *Le Nozze* (Tuesday); and *Faust*—for the "benefit" and last appearance of Mdlle. Nilsson (Thursday). *Semiramide*, with Mdlle. Tietjens, who will thus terminate the season with Rossini as she commenced it with Beethoven, is announced for to-night—the last performance of the season.

BRESLAU.—The members of the Singacademie celebrated, by a grand concert, the forty-seventh anniversary of the foundation of the institution. The programme included the opening chorus and final choral of the Cantata, "Jesu, der du meine Seele," by J. S. Bach, and "L'Allegro," "Il Pensieroso," and "Il Moderato," by Handel, arranged by Robert Franz.

ROYAL ITALIAN OPERA.

The operas represented last week were the *Huguenots*, on Monday; *Il Guarany*, on Tuesday and Thursday; *Lucia di Lammermoor*, on Friday; and *L'Etoile du Nord* on Saturday—all repetitions. On Wednesday there was an evening concert, at which the Belgian Artisans gave some of their favourite pieces, and the principal singers in Mr. Gye's more than usually strong company appeared, each contributing something suitable to a miscellaneous programme—which means something too familiar to require description. Enough that the concert was thoroughly successful.

Madame Adelina Patti essayed the character of Valentine, in the *Huguenots*, for the first time, before a London audience, at the close of the season of 1871, and was received with enthusiasm. On the occasion of her "benefit," the other night, she again selected Valentine, and was received with even more enthusiasm. After the great duet with Marcel (Signor Bagagiolo) in the scene of the *Pré aux Clercs*, she was twice called forward, and greeted with bouquets too numerous to be reckoned; and after the still greater duet with Raoul de Nangis (Signor Nicolini) the applause was overwhelming, and was kept up with unremitting vigour by the excited audience until Madame Patti had appeared no less than five times before the curtain, the stage meanwhile being literally strewn with bouquets and wreaths. That such an emphatic verdict from such an audience will embolden Madame Patti henceforth to retain Valentine among the choice parts in her repertory can hardly be doubted. It may be said of this richly endowed lady that whatever new character she selects she studies with all her might, until, as far as her natural resources permit, she makes herself thoroughly mistress of it. She has done this with Meyerbeer's most favoured heroine, and with what result the public fiat of approval has attested.

The performance of *Lucia*, on Friday night, was a genuine success for Mdlle. Emma Albani, who was received throughout the opera with extraordinary warmth. Lucia was the second part essayed by the young Canadian singer at Covent Garden Theatre, and, perhaps, exhibits her peculiar gifts to as high advantage as any of her repertory with which we have hitherto been made acquainted. It furnishes her with opportunities of exhibiting herself, not merely as an accomplished singer, possessed of a voice which, in certain tones, especially those belonging to the higher register, has a softness and charm best described as "individual," but as an actress full of grace and refinement. Much more will be heard of this young lady, or we are mistaken. The second and third performances of *Il Guarany*, now, happily, somewhat curtailed in its proportions, were all the more effective on that account; and, to judge by the applause awarded to several of the most characteristic pieces, it is more than probable that the opera of the young Brazilian composer will be one of the earliest attractions in the season of 1873. Signor Bevilacqua has done himself much credit by the care and ability bestowed upon the getting up of this by no means easy work.

The opera given on Saturday night, the last of the season, was *L'Etoile du Nord*, in which the principal parts were sustained by Mdlle. Adelina Patti, Mdme. Sinico, M. Faure, Signors Naudin, Bettini, Ciampi, &c. Signor Vianesi conducted in the orchestra. The house was crammed in every part, and in the Royal box were the Prince and Princess of Wales and Prince Arthur. We need say nothing of so well-known a performance, except that, as befitting the occasion, it was one of the most effective of the season. At the end of the opera the National Anthem was given, Madame Patti delivering the solo with marked expression.

We reserve what brief general remarks we have to make upon the season, which, though in many respects a brilliant one, can hardly be numbered among those sometimes recorded as "eventful."

PRAGUE.—The sale of the library left by the late Herr Thomé, manager of the theatre here, has been definitely arranged with the manager of the Alsatian Theatres. The entire sum asked was 24,000 florins, of which 8,000 were paid down.

MANNHEIM.—According to a trustworthy source, Herr Carl Reiss is desirous of exchanging his post of conductor at Cassel for a similar one here. But it is very possible that Herr Hans von Bulow will receive the appointment.

ROYAL SURREY GARDENS.

Sparing no exertions to render this pleasant summer evening resort as attractive as possible, the enterprising lessee, Mr. Strange, has entered into an engagement with the famous Parisian choral society, "Les Enfants de Lutèce," to give a series of performances at his establishment. The members of the society made their *début* on Tuesday evening, and met with a most enthusiastic welcome from an assemblage that was tolerably numerous, having regard to the thunderstorm and drenching rain that prevailed during the greater part of the evening. The choir numbers from seventy to eighty male vocalists, and their appearance on the orchestra was preceded by the display of a gorgeously embroidered crimson banner, covered with gold and silver prize medals, telling of endless achievements, and the high estimation that our continental neighbours have for this branch of art. Each member likewise wore a button-hole decoration. The programme of the evening commenced with three instrumental pieces, which were really very fairly played by Mr. Arban's large orchestra; and then came, as a preliminary to the more important choral efforts, the National Anthem, capitally sung in English. The choir next essayed a selection, including the well-known "Prayer" from *Mosè in Egitto*, the execution of which almost reached perfection, whilst the applause at the end was singularly unanimous and hearty. The following piece, M. Laurent de Rillé's chorus, "Les Martyrs aux arènes," was sung without accompaniment, with so much vigour and delicacy of expression that an unmistakable encore was demanded by the audience, to which the conductor, M. Gaubert, responded by the substitution of Berlioz's "Marche Hongroise." After another orchestral interlude, a selection from *Faust* was given, with a precision that could hardly have been surpassed. The "Soldiers' chorus," with which the interesting display terminated, was encored amidst extraordinary enthusiasm, and repeated. In all the selections the highest musical proficiency was exhibited by the French choralists, and there can be no doubt that they are fully entitled to wear all the honours so lavishly bestowed upon the society. It seems a pity that the "Enfants de Lutèce" were only engaged for so limited a period, for their performances will not fail to prove of wide interest to the musical amateurs and dilettanti.—W. H. P.

"WHEN DOCTORS DIFFER," &c.

The *Tonic Sol-fa Reporter* gives the following sympathetic account of the Tonic Sol-fa choir's performance in competition at the Crystal Palace:—

"The Tonic Sol-fa Association choir now took the middle place, and stood up for 'Judge me, O God.' It needed but the first note, albeit that was given by the tenors and basses in unison, to satisfy many of us of the result. The attack seemed beyond criticism, and as the unison phrase went on—seconds were minutes to some of us then—a smooth rotundity of tone, a oneness of utterance, and an attention to accent revealed itself, which fully sustained first impressions. The women's voices as they entered in three and four parts were evenly balanced, so that their delicate tracery (!) was easily distinguished. Mr. Proudman's interpretation of the psalm was unlike that of either of the other conductors. The first half was slower than is usual, and the latter half (from the *Allegro Moderato* at the words "O my soul, why are thou cast downward") was quicker. This, while it accorded with the sense of the words, gave variety to the music. In the slower movement, the splendid 'organ tones' were a feature, and the quickening close gave a joyful impression, in keeping with the hopeful words of the psalmist. The whole rendering was a veritable triumph in choral training. The subdued pianos, the inspiring *fortes*, the extended *rallentandos*, the slight variations of *tempo* here and there, were all evidence to a teacher's eye of hard and sustained work, and skilful instruction. The burst of applause as the choir sat down, loud, universal, and sustained, showed that the popular verdict was already given. In the "Ave Verum," which the choir next gave, the same development of emotional expression was shown, and the soldierly precision and self-control of the choir was manifested."

For a Tonic Sol-fa account of Tonic Sol-fa doings, this is a modest report; but let us hear the other side. Thus spake the *Morning Post* on the same performance:—

"The Tonic Sol-fa Society entered the lists, and their singing, which was well in tune and of a large body of tone, was nevertheless marred by much coarseness of quality. One thing must be noted, and that is their implicit obedience to their conductor, and, as apparently, he had not the slightest sense of the meaning or intention of the music he was called upon to interpret

through his choir, their singing failed to satisfy the more sensitive among these present, but completely won over the judges. The Tonic Sol-fa singers, through their conductor, seemed to have been thoroughly impressed with a notion that an alteration of time was expression, and that the acme of expression was to emulate the exhausted efforts of a musical snuff-box, whose last sounds get slower and slower until they finally fade out from want of motive power. Therefore, the prevailing feeling at hearing this choir sing Mozart's 'Ave Verum,' was that they would gradually die out and be no more heard. But fortunately this result was spared to the hearers, as the piece was very short, and the performance just finished in time to save the fiddlers from falling asleep over their instruments."

MUSICAL EXAMINATIONS.

The Society of Arts has resolved to discontinue the examinations in musical theory and composition which it has held for so many years. These examinations, imposing no preliminary examination in arts such as the Universities require, and being held at once in all the chief towns of the kingdom, were actually suited to the needs of English musical students. The Society has relinquished all its non-technical examinations, and the decision, whether necessary or not, is much to be regretted. When the resolution of the Society became known, the Council of the Tonic Sol-fa College sought to induce some other body to take up the examinations. They applied to South Kensington and to the University of London, but in both cases a final and unqualified "No" was the result. As a last resort the Council called a meeting of those interested in the subject. This was held on March 16th. Mr. Vernon Lushington Q. C., Mr. Godfrey Lushington, Mr. Curwen, &c. being among those present. A long discussion took place, and the decision of the meeting was at last embodied in seven resolutions. It was decided that, rather than let the examinations fall to the ground, the Tonic Sol-fa College, should, as a provisional measure, undertake the superintendence of them. Students of the Common Notation were to be admitted on terms of perfect equality with Tonic Sol-faists, either notation being used for writing the exercises. The following scheme of annual graded examinations was resolved upon, success in one being the condition of admission to the next, and the first being preceded by a simple preliminary examination in reading and writing music.

I. *Theory Examination*.—The answers to be written in any notation. The subjects of examination to be: Theory of the Scale—of transition—of modulation—of transitive modulation—of chords—of progressions—of musical and verbal expression—with analysis of harmony and of musical form. Admission by the Preliminary Certificate.

II. *Honourable Mention* examination, in the first steps of composition, including the chords of the major and minor modes; transition, with the simpler chromatic progressions, and the commonest discords. Admission by a second-class Theory Certificate of the Society of Arts, or the Tonic Sol-fa College, or by the Tonic Sol-fa Members' Certificate. There will be no prizes, and only one class of certificates. Exercises may be worked in any notation, but if in the common staff notation, in short score.

III. *Elementary Composition* (Mr. G. A. Macfarren to be requested to become examiner).—Exercises to be wrought in any notation. The same examination as that lately under the Society of Arts. Admission only by passing the previous examination. Three classes of certificates given, and prizes of £3 and £5.

IV. *Higher Compositions* (Mr. G. A. Macfarren to be requested to become examiner).—Admission by first class certificate in Elementary Composition. Three classes of certificates given, and prizes of £3 and £7.

These examinations it is proposed to hold in April each year, under the superintendence of Local Boards in all parts of the kingdom, as was done with those of the Society of Arts. The question of ways and means being entered into, it was found that £100 a year would be needed to defray the expenses of examining the exercises, and it was determined to raise a special fund, of which Mr. Godfrey Lushington was appointed treasurer. Already the promises reach nearly £50 a year for three years (for which period they are made).

WEIMAR.—An Orchestral School will be opened in September, by the Intendancy-General of the Court Theatre, under the patronage of the Grand Duke and the Grand Duchess. Professor Müller-Hartung has been chosen director. The course of instruction will extend to all orchestral instruments, as well as to piano, theory, choral singing, and concerted pieces. The professors will be selected from among the members of the Grand Ducal orchestra. Boys will be allowed to enter at the age of fourteen, provided they have received some slight preparatory training. The terms are forty thalers a year. Pupils who have gone through the prescribed course will enjoy especial opportunities of developing into *virtuosi*, under the guidance of Herr Lassen, *Capellmeister*, for piano; Herr Kämpel, *Concertmeister*, for violin; and Herr Demunk, *violoncello*.

ROYAL ACADEMY OF MUSIC.

The prosperity and efficiency of this establishment received practical proof at the annual concert of the students, which took place at the Hanover Square Rooms on Monday afternoon. Ever since the foundation of the Royal Academy of Music, fifty years ago, it has been noted for the excellence of its instruction in the various departments of instrumental performance—above all, in pianoforte playing. With large improvement in every respect, the strong point of the institution is still in the direction just referred to; and this was copiously illustrated on Monday by nine students—Misses Whomes, Channell, (pupil of Mr. Westlake,) F. Green, Conolly, Baglehole (pupil of Mr. W. H. Holmes,) and Chapman, (pupil of Mr. W. Dorrell,) Mr. W. Fitton, Master H. Walker, (pupil of Mr. F. B. Jewson,) and Mr. Ridgway—all of whom greatly distinguished themselves, particularly Miss Channell, by her skilful and appreciative interpretation of the first movement of Schumann's concerto; and Miss Baglehole, by her fine playing in Mendelssohn's "Serenade and Allegro Gioioso." Very praiseworthy, for clearness and steadiness, was Miss Moultrie's playing of Bach's Prelude in B minor, with pedals obligati; another meritorious performance on the organ, being that of Mr. W. Fitton, (pupil of Mr. Walter Macfarren,) in a portion of Mendelssohn's first Sonata. There was also some promising violin playing by Mr. Howard. In the vocal department, great advance has been made within the last two or three years; an advance more than ever apparent in Monday's performances. In special vocal solos, Misses Mayfield, Goode, Jessie Jones, and Messrs. Howells, Pope, H. Guy, and Wadmore respectively distinguished themselves; and Misses Bagnall and Kaiser and Mrs. Dolby contributed, with others already named, to the performance of concerted pieces by Mozart. Specimens of instrumental composition by the students were offered in the first movement of a symphony by Mr. Eaton Fanning, and a cleverly-written Festival Overture, in commemoration of the Jubilee of the Royal Academy of Music, by Mr. Wingham, whose symphony in B flat was received with so much favour at a Crystal Palace concert in March last. In the course of the concert prizes were distributed by Mrs. Gladstone to the successful candidates as follows:—

FEMALE DEPARTMENT.

Sterndale Bennett Prize (purse containing ten guineas)—Miss Florence Augusta Baglehole. Silver medals—Misses Florence Green (pianoforte), Agnes A. Channell (pianoforte), Gertrude Mayfield (singing), Rhoda E. Barkley (general progress). Bronze medals—Misses E. F. Holmes, Annie Martin, Emily A. Troup, Florence Firth, and Moultrie (organ). Books—Misses F. Baglehole, (silver medalist, 1871.) Sarah A. C. Goode (bronze medalist, 1870.) Hemmings, Dickenson, Hancock, Whomes, (bronze medalist, 1871.) Chapman, Jessie Jones, Eliza J. Hopkins, Jane Whitaker, Maria L. Bagnall, Younger, Taylor (bronze medalist, 1871.) Conolly (bronze medalist, 1871.) and Waite (organ) (silver medalist, 1870.) Letters of commendation—Misses Deprez, Ludovici, Carpenter, Griffiths, Kingh, Harford, Newall, Judkins, Francis, and Brand. Certificate of commendation—Miss Florence Green.

MALE DEPARTMENT.

Silver Medals—Mr. Joseph Ridgway (composition and pianoforte), Mr. Walter Fitton (pianoforte and organ), Mr. Eaton Fanning (general progress), Mr. Henry Guy (singing). Bronze Medals—Mr. W. A. Howells (general progress), Master H. Walker (pianoforte). A Prize Violin Bow—(Kindly given to the Institution by Mr. Tabbe), Mr. Edward Jones. Books—Messrs. Wadmore, Weekes, Roberts, Doane, Elmenhorst, and Regan. Letters of Commendation—Messrs. Douce, Hinchcliffe, Waddington, C. A. Howard, and W. F. Parker. Prize Violin and Bow—Presented at Christmas last to Mr. W. F. Parker (Violin); Mr. Charles A. Howard (Bow).—Sterndale Bennett Scholarship—(Two years free education in the Institution): Awarded in April last to Master Tobias Augustus Matthey.

A special medal, after a design by Mr. T. Woolner, has been instituted as a reward for distinction in composition, in honour of the late Mr. Charles Lucas, so long Principal of the Institution. This will be competed for at Christmas next. Previous to the distribution of prizes, Sir Sterndale Bennett read an address of thanks to Mrs. Gladstone. The orchestral pieces and accompaniments were rendered by an efficient band, headed by Mr. Weist Hill as principal violin, and comprising many members of our opera orchestras, some of whom were former pupils of the Royal Academy of Music. Mr. John Hallah conducted with his usual care.

BADEN.—Signor Delle Sedie appeared at the fourth Musical Soirée given by the Administration, as did Mdle. Mina Schmidt, a pupil of his. The other vocalist was Mdle. Marie Schröder, from the Theatre Royal, Stuttgart. Herr Theodor Ritter was the pianist. He played the "Rondo capriccioso" by Mendelssohn; a Gavotte, by J. S. Bach, and a couple of pieces of his own, the last one of the two being given in answer to a recall. Herr Seligmann was the solo violoncellist, but the audience were not particularly impressed with the three original compositions to which he treated them.

THE GRENADIER GUARDS' BAND IN LIVERPOOL.

On the 18th inst., the band of the Grenadier Guards arrived in the Inman steamer, City of Antwerp, from New York. The tender conveying the members of the band reached the landing-stage shortly after one o'clock. No sooner were they recognised than they were greeted with an enthusiastic cheer from a number of spectators. The Mayor on being informed of the steamer's arrival in the Mersey, desired Major Greig to proceed on board and request an interview with Colonel Fludyer. This was readily granted, and the head constable intimated the wish of his worship to have the honour of the Colonel's company to lunch at the Town Hall, and also to know in what way he could show attention to the members of the band. Colonel Fludyer, whilst expressing his high appreciation of the Mayor's kind invitation was reluctantly compelled to decline it, owing, as he explained, to the fatigue consequent on a sea voyage, and the limited time at their disposal for making the necessary arrangements for the concert in the evening at the Philharmonic Hall. In the course of the afternoon, Colonel Fludyer called at the Town Hall and personally thanked the Mayor for his kind invitation. The band speak in the most enthusiastic terms of the hearty reception accorded to them at Boston and New York, and more especially of the intense feeling produced by the playing of our National Anthem on the vast audience assembled at the great musical gathering recently held at Boston. The scene of excitement at the Philharmonic Hall, when and where they gave a concert in aid of the fund for the organ of the parish church of St. Peter's, was one which will not quickly be forgotten. Although little more than a day's notice was given by Messrs. Hime and Son, who had the general control of the arrangements, the hall was crammed in every part, and the cheering which greeted the band was about the most suitable "Welcome home" which they could have received. Playing after a sea voyage of some extent, and without any rehearsal, shortcomings must have been observed by the most critical; but there was no mistaking the superiority of the band, which appeared for the first time in the provinces in its full strength, over those which have previously appeared here. The playing is marked by delicious crispness, *clan*, and precision. The performance of the overtures to *Semiramide* and *Zampa* sufficiently proved the ability of the players; but additional proof of their excellent training was given in the splendid execution of selections arranged from works by Verdi, Balfe, &c. The clarinet, cornet, and euphonium soloists deserve specially favourable mention. Mr. Dan Godfrey received more than ordinary applause, which was well earned by his valuable yet unobtrusive services. The Misses Phillips gave several songs and duets, chiefly by Mendelssohn in a highly artistic and refined manner, Mr. Dobson being the accompanist.

TO PAULINE LUCCA.

Ask me no more, whither does haste
The nightingale, when May is past,
For in your sweet dividing throat
She winters and keeps warm her note.

Carew.

GRATIS SERVICES OFFERED.

(To the Editor of the "Musical World.")

SIR.—Should you know of a vacancy; a young gentleman having a fine powerful baritone voice, will be happy to render his services gratis to any Church or Cathedral Choir—Episcopal preferred.

Please address to—LANGFORD PLEDGE.

91, Star Street, Edgware Road,

July 24, 1872.

ORGAN NEWS.

The following pieces were performed by Professor Glover (of Dublin), on the grand organ in the Royal Albert Hall, on Thursday last, previous to the distribution of prizes by H. R. H. The Prince of Wales:—

Preludium, (Hesse); Andante, (Glover) from Professor Glover's organ book; Fantasia, (Lefebure Wely); Irish Melody, (Conlon); Hailstone Chorus, (Handel); Offertorium, (Battiste); Overture, *Semiramide*, (Rossini); March, *Tannhauser* (Wagner).

CHEMNITZ.—Sacred concert. Double Fugue for Organ, Merkel; Choral, Schneider; "Ave, Maris Stella," Liszt; Adagio for Violin, Spohr; Fragments from the Second Mass for Male Voices, Volkmann; "Ave, Maria," Liszt; "Largo for Violoncello," Leclair; and "Sanctus" Bortnyansky

MESSRS.

HUTCHINGS & ROMER

Beg to announce that the whole of the
Music of

GOMES'

NEW OPERA,

"Il Guarany,"

Produced for the first time in England,
at the

ROYAL ITALIAN OPERA;

ON

SATURDAY, JULY 13TH,

IS NOW READY.

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EYLES' FUND.

THE SUB-COMMITTEE appointed to carry out the above object having resolved now to wind up this matter as expeditiously as possible, owing to the lamented decease of Miss EYLES, would feel obliged by your kindly remitting your promised Subscription to the undersigned, at your early convenience, if you have not already done so.

Immediately the total is realised, it will be applied in payment of Miss EYLES' debts (including her funeral expenses), according to the assurance given her; and any surplus will be divided amongst, and returned to, the Subscribers in proportion to the amount of their Subscriptions.

I am, yours faithfully,
EDWARD LAND, Treasurer.

P.S.—The accounts will be made up by the Treasurer as soon as possible, and a Statement, with List of Subscriptions, forwarded to the donors.

4, Cambridge Place, Regent's Park, N.W.,
July, 1872.

TO CORRESPONDENTS.

EPHRAIM BULLOCK.—No. Tiburini, the tenor, came out at Covent Garden, under Mr. Gye; Ortolani, the soprano, came out at Her Majesty's Theatre, under Mr. Lumley. They have been a long time married, and are now retiring (temporarily—till other engagements offer) on their laurels at their villa Ardenza, near Leghorn. In every other particular Mr. Bullock is hopelessly at sea.

DEATH.

On the 19th inst., at 13 Vincent Square, Westminster, the wife of Mr. FREDERICK GODFREY.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JULY 27, 1872.

M. GOUNOD'S WRONGS.

READERS of the *Musical World* are aware that it was our wish to put an end to the correspondence which, for some numbers back, has appeared, with the above heading. We think, and have always thought, it advisable that such differences as seem to exist between M. Gounod and certain of his London publishers should be talked over and settled privately, rather than submitted to the consideration of others who can have no interest in them beyond that of mere curiosity. But since the brief note to this effect, or something like this effect, appeared in our columns, we have been honoured by the following communication, which was sent to the office of the *Musical World*, open, on the back of a post-card:—

"M. Gounod and self expect you to publish our letters, at the same time, we must say we think it unfair towards Mr. Carte to close the correspondence at this juncture.—Your obedient servant,

"Tavistock House."

"G. WELDON."

After this, and what was said in the note referred to, we have no alternative. Publish we must—however much against our inclination. At the same time, we confess that it would afford us greater satisfaction to be able to make the columns of this journal peace-making columns, rather than columns for the widening of breaches already wide enough. We have adventured no opinion upon the merits

of the controversy up to the present time, and sincerely hope we may still be allowed to refrain from doing so; although, as might be expected, we have already formed an opinion—such as it may be worth.

Let us add that we have received no letter from Mrs. Weldon since the one published about a fortnight ago, and no letter at all from Mr. D'Oyley Carte, with regard to whom we are, therefore, unconscious of having been guilty of any unfairness.

THE season is "all over but shouting." Mr. Gye, like the king in the nursery rhyme, is "counting out his money;" Mr. Mapleson, so elated by "brilliant success" as not to produce *La Caterina*, lest he should be exalted beyond measure, gives a last performance to-night; concert managers are balancing their outgoings and returns; and artists of all sorts are dispersing everywhere. The season, as we said before, is "all over but shouting." But who is to shout? We are told that the season has been exceptionally brilliant. Never, since 1861, did the "high world" give itself up more unreservedly to pleasure. Never did money appear of so little value. Never did so many entertainments, in which music played a chief part, take up the time of those whose time is consecrated to "society." No doubt of the "brilliance" of the last four months, above all when we include the great multitude of artists who have had more or less to do with it. Such a galaxy of talent defies the world to imitate even in passable fashion. From the stars of opera, down to the "ruck" who form the milky way of our musical firmament, nothing has been wanting; and the typical Briton, pointing to it, with the pride of one who worships the golden calf, might cry—"Behold what the money of an unmusical people can do!" By all means then let us shout for a season so distinguished; so unapproachable, so illustrative of our national wealth. Let us fling up our hats (even the best, as the hatters have not yet "struck") and cry "Hurrah!" Let us take a hint from the Royal Arms, and exalt our horn as the horn of a unicorn. In fine, let us roar as becomes the British lion, by whom even that proud brute was beaten "all round the town."

Animated by such a spirit, there are some things which must not be done, if we would retain it. It will not pay, for example, to look closely beneath the glittering surface of the season. Besides, while life is short, and art is long, why should we, poor ephemeral beings as we are, here today, gone to-morrow,—why should we needlessly distress ourselves? Can we not enjoy the fair outside of yonder whited sepulchre without itching to handle the dead men's bones within? Is it essential for us to plunge our teeth among the ashes of a Dead Sea apple, as though not content with feasting the eyes upon its exterior beauty? Thus may we reason, when the mercury is at 80° in the shade; when the fatigue and excitement of months are over; and when even musical journalists think about packing a modest carpet-bag, and taking their pleasure, slowly, in a "parliamentary." But, after all, life intrudes itself upon us as a stern thing, and he is a fool who says:—"Let us eat and drink, for to-morrow we die."—Presently we shall—willy-nilly—have to examine this fair and brilliant season, to find—what? Great cry, and little wool?—much done, nothing achieved?—blinding glitter, no gold? quick marches without gaining ground. Who knows? Also, who does not suspect?

MADAME ARABELLA GODDARD was to leave New York, for England, by the Java, on Wednesday, the 24th inst.

M. GOUNOD AND HIS WRONGS.

(To the Editor of the "Musical World.")

SIR,—I think Mr. Chappell would be rendering good service to the whole world of authors and composers if he would prosecute me for libel.

It seems very hard that composers should suffer from the neglect of their agents or correspondents without any hope of redress.

I have been urged to prosecute Mr. Chappell for the loss of my authors' rights. I may do so yet—and it would save me a great deal of trouble were he to take the initiative.—Your obedient servant,

CHARLES GOUNOD.

Tavistock House, 13th July, 1872.

(To the Editor of the "Musical World.")

SIR,—In answer to Mrs. Weldon's request, I beg to say I can prove that the terms proposed were exactly as stated in my last letter.

The proposal was made by Sir Julius Benedict to my brother (in my absence), and declined in a letter, a copy of which is now in my hands.—Your obedient servant,

JOHN BOOSEY.

THE PHILHARMONIC SOCIETY.

(To the Editor of the "Musical World.")

SIR,—May we ask you, who know everything, what has become of the violin concerto said to have been composed for the Philharmonic Society by Mr. Macfarren, and announced in the prospectus for the season. We are informed that as many as two *finales* were written for this concerto, from which Herr Ludwig Straus, the elected performer, and the Philharmonic directors were to make choice. What has become of the concerto? Why was it not played? Your obedient servants,

COVENTRY FISH.

GROKER ROORES.

LAVENDER PITT.

PURPLE POWIS.

King and Beard, July 22, 1872.

A GRAND concert is to be given this day, at the Crystal Palace, in honour of M. Gounod, who will conduct the performance, and afterwards preside at a banquet.

MISS NILSSON'S MARRIAGE.—An artist of the *Graphic* will be present on the occasion of the marriage of Miss Nilsson, and sketches of the ceremony will shortly appear.

SIGNOR SCHIRA has been engaged to write a new *cantata* for the Birmingham Festival. We are glad for Signor Schira; we are glad for the Birmingham Festival; and we are glad for the art of music, of which Signor Schira is one of the most eminent living professors.

EXTRAORDINARY DESTRUCTION OF MUSICAL INSTRUMENTS.—In consequence of some person having carelessly thrown a lighted fusee amongst the straw in a van containing the musical instruments belonging to the Orchestra of Cremorne Gardens, while passing through Eaton Square on Friday, July 12th, in returning from the performance of M. Emile Guimet's symphony, *The Fire of Heaven*, at St. James's Hall, considerable loss has been incurred by the members of the orchestra, nine double basses, many violins, violas, and other instruments having been burned. A fund is being formed to reimburse, as far as possible, the loss sustained, and the following gentlemen have undertaken the distribution:—"M. J. Rivière, chairman and treasurer; Arthur S. Chappell, Esq., 52, New Bond Street; E. C. Boosey, Esq., 2, Little Argyll Street; M. Arban, *chef d'orchestre*, Surrey Gardens; Mr. Frederic Ledger, *Era* Office. Subscriptions are received at the Union Bank (Charing Cross Branch); by Messrs. Hawkes and Co., 33, Soho Square; and by Mr. Frederic Ledger, *Era* Office, 49, Wellington Street, Strand.

STUTTGART.—Herr Sontheim has been unexpectedly compelled to relinquish his professional career. Without his being aware of it, it was his last song of the swan he was singing when he sustained the part of Lionel in Flotow's opera of *Martha*, a short time since. Acting on medical advice, he will quit the stage at once, as the complaint from which he is suffering, emphysema of the lungs, renders the step imperatively necessary.

OCCASIONAL NOTES.

MR. MAX MARETZKE, director of the New York Academy of Music, having, in Miss Clara-Louise Kellogg and other artists belonging to his company, the material for a very strong cast of M. Gounod's *Mireille*, has resolved to present that opera to his subscribers, in the course of his forthcoming season. The mere fact of Mr. Maretzek having taken the resolution to bring out *Mireille* is sufficient guarantee that every justice will be done to it. Moreover, it would be difficult to name an artist now on the stage more suited in every way, physically and otherwise, to represent M. Gounod's ideal *Mireille* than Miss Kellogg, who can look, act, and sing the characters alike perfectly. She is already, we are informed, studying the music under the invaluable guidance of its composer. Why, after the cordial reception it met with at Her Majesty's Theatre, some years ago, *Mireille* should ever since have been laid aside, it is difficult to explain. The high opinion entertained of it by Rossini, who preferred it even to *Faust*, is very well known in Paris, where *Mireille* was first produced, at the Théâtre Lyrique. M. Gounod has added a duet and an air for the heroine to the original score, both of which are to be used at the performance at the New York Academy of Music. The Americans will not only be delighted to make acquaintance with some beautiful music almost wholly strange to them, but also with the romantic imaginings of Mistral, the provençal bard, upon whose most celebrated poem M. M. Barbier and Carré constructed the libretto for the popular French composer.

THE friends of our Royal Academy of Music have good reason to be satisfied with the concert given by the students on Monday last, and reported elsewhere in these columns. Any institution boasting pupils such as Misses Channell, Baglehole, and Moultrie, Messrs. Fanning, Wingham, and Guy,—we do not pretend to give an exhaustive list—boasting also such professors as those over whom Sir Sterndale Bennett presides, may “take heart, and be of good courage.” Decidedly, the venerable institution in Tenterden Street is looking up; for which reason we hope that the tempters connected with “South Kensington” will not be able to seduce it from the paths of honour. We hear rumours of amalgamation between the Academy and the “Boilers.” Heaven forefend it! The one would be drowned in the other; and that other would not be the Academy.

A SURPRISING fact, which it would be difficult to credit were it not enunciated by a trustworthy witness, is disclosed by the musical chronicler of the *Temps*:—“I was invited,” says he, “by M. Milne Edwards to hear a monkey of the Paris Zoological Gardens, possessing a remarkable tenor voice. The monkey is a Gibbon of Anam, and not more than 75 centimetres in height. He seems to have great satisfaction in showing his vocal powers. The sound was at first rather hollow, and then burst forth brilliantly on the ‘si.’ He has a chest voice which many brilliant tenors of the opera might envy, and his falsetto is not disagreeable. When a visitor gives him a piece of bread, he takes it and asks for more, expressing himself in loud notes. Another monkey attempts to contend with him, but his powers are less remarkable than those of his rival.” It would be indeed amusing if, in the present demand for tenors, operatic *impresarii* should be compelled to seek their stars in zoological gardens.

PROVINCIAL.

WOOLWICH.—Professor Glover conducted, last week, Rossini's *Stabat Mater*. There was a full band and chorus; the principal singers being Mdlle. Sellinger, Miss Lina Glover, Mr. George Perren and Mr. Richard Temple.

TURIN.—Signora Barbara Marchisio is so deeply affected by the death of her sister Carlotta, that she has resolved to leave the stage.

COLOGNE.—The new Stadttheater will be opened on the 1st September, under the management of Herr Heinrich Behr. The musical staff will consist of Herr E. Catenhausen, first conductor; Herr Thyssen, second conductor; Herr Grüters, chorus-master; Herr Robert Heckmann, from Leipzig, first leader; and Herr Schwarz, second leader. The band will consist of forty-three permanently engaged members, and the chorus of forty.

CONCERTS VARIOUS.

SIGNOR TARTAGLIONE's *matinée musicale* was given on Saturday last, at 19, Hans Place; the *beneficitaire* being supported on the occasion by Miss Alice Fairman, Mdlle. Morensi, Signor Caravoglia, Signor Gardoni, and Signor Rocca. The first-named lady pleased greatly by her delivery of a charming new song, “Gone like the snow of winter,” to the accompaniment of the composer, Miss A. M. Edwards. Miss Fairman has done well to include in her repertory a piece so well adapted to her voice, and so acceptable to the public. She also sang Louisa Gray's “Then and now,” the composer being at the piano. Signor Gardoni gave admirable expression to Tartaglione's “Voi siete bella,” and Mdlle. Morensi was heard in a new and pretty romanza, “Cercare e sperare,” from the same pen. It is almost superfluous to state that Signor Caravoglia's “Non più andrai” gave much satisfaction.

THE second grand concert of the Mozart and Beethoven Society took place on Tuesday evening, the 16th inst., at St. George's Hall, and drew together a numerous and fashionable audience. The concert began with Mozart's Quartet No. 2, D minor, capitolly played by Herr Stiehle and Herr Hunnemann (violins); Herr von Czeke (viola); and Herr Schubert (violinello). Mr. Pyatt was successful in Mozart's “In diesen heiligen Hallen” and “The village blacksmith;” Madame Pauline Schultz gave with success “Herz, mein Herz” (Beethoven), “The Violet” (Mozart), “Au Sie” (Beethoven), an air from Handel's opera, *Rinaldo*, “The Nightingale” (Taubert); Herr Carl Bohrer was deservedly applauded in “Agnus Dei” (Mozart), “Non più andrai” (Mozart), and was encored (with Miss Frenié) in “La ci darem la mano;” Miss Frenié also sang with taste and feeling “The snapped thread,” by Herr Eisoldt; Miss Arthur made an impression on the audience by the rendering of “Voi che sapete” (Mozart), “Sing, O sing that song again” (Schubert), and Sullivan's “Lullaby,” in which she was encored; Miss Florella gave “Deh vieni non tardar” (Mozart), “The shadow song” (Meyerbeer), and “Kathleen Mavourneen” (Crouch); Mendelssohn's Sonata in B flat for pianoforte and violinello was well played by Herr Stoeger and Herr Schubert; Herr Schubert also played a violinello solo in his usual effective manner, and must be congratulated on the way in which he has managed the concerts and brought the Society to its present position.

MISS EMILY TATE's second evening concert in St. George's Hall afforded the musical public a favourable opportunity of testing the abilities of one of the youngest as well as most precocious pianists of the day. It is very rarely that the efforts of a mere child in years merit the consideration of persons interested in the musical art; still more exceptional is it to find that early developed natural gifts have had the advantages of careful training and that nurture which is necessary to bring them to maturity. Miss Emily Tate may be considered fortunate, not only in the possession of great musical ability, but in the opportunities which she possesses of turning it to good account. Judging from what she has already done, a brilliant future may justly be augured for her. That the young pianist's studies are being directed in the right path was made satisfactorily evident by the admirable way in which she interpreted Beethoven's Opus 1, No. 3, as also one of Haydn's pianoforte trios; whilst her digital powers were very pleasingly exhibited in Sir Julius Benedict's Fantasia, *Erin*, and in Liszt's *Galop de Concert*. The audience applauded the young pianist enthusiastically, and recalled her after several of her performances. The concert was supported by several artists of distinction, but the singing of Miss Matilda Scott and Miss Katherine Poyntz contributed chiefly to its success in a vocal point of view.

Lines for *Unsur*.

TO MY BOY.

I do love so very much,
I do think there ne'er was such,
My son—the one!
No other,
But mother!

My heart reposes in his face,
I can find no better grace,
My heart beats with his life!
And her's, who gave
The all I have

My wife,
My life.

Gus.

* * In words of one syllable and two, after “Herriek”—the simple tender school.

OUR CONTEMPORARIES.

MR. GYE'S SEASON.

The *Daily Telegraph*, in its *resumé* of the season at Covent Garden, made the following remarks:—

"The season which closed on Saturday with a performance of *L'Etoile du Nord*, will be memorable for the non-production of *Lohengrin*. Our musical public had been accustomed to disappointment in the matter of Wagnerian opera, and had learned to joke about the promises annually made and annually broken with regard to it. But Mr. Gye's latest prospectus mentioned *Lohengrin* so emphatically, and the resolve to produce it appeared in such a serious light, that jokes gave way to expectancy, and it was felt that at last the lyric drama of the Future would obtain a hearing in London. Mr. Gye must be credited with an earnest intention to fulfil his promise, especially as engagements were made with German artists of little use otherwise; but circumstances were too strong for him. We doubt, indeed, whether it is possible to give an adequate performance of such elaborate works as those of Wagner, under the conditions of a London season. The short time during which that season lasts, the need for a constant succession of popular operas, and these duly prepared, the very slight opportunities left for the rehearsal of strange and difficult music, are obstacles not easily surmounted. Mr. Gye is a manager so experienced that it is hard to fancy him overlooking any obvious and material consideration; but we do not see how, having to put before his subscribers each week five or six well-esteemed operas, he could seriously contemplate the production of a work like *Lohengrin*, about which only curious amateurs—most of whom are, perhaps, on the "free list"—care one jot. As the London season is not likely to change its character, all this points to the conclusion that Wagnerian opera is impossible here. The conclusion may somewhat exaggerate the actual fact, but it really appears that Wagner's English worshippers must copy the examples of their fellows in Germany, and organise special performances if they would see his theories illustrated at all. Having abandoned *Lohengrin* in view of the long and arduous preparations necessary, Mr. Gye brought out two Italian works which presented no such difficulty. We assume that there were good reasons for overlooking *Aida*, the new opera of Signor Verdi; and, this being the case, the manager deserves praise for doing his best to secure novelty. Mr. Gye might however have spared himself the trouble and expense of producing Prince Poniatowski's *Gelmina*, and Gomez's *Il Guarany*. Such weak things add nothing to the credit of the house, nor to the reputation of anybody concerned; but the responsibility of their weakness does not rest with Mr. Gye, who might say to his public, 'You ask me for novelties, and I give you the best obtainable; if the best are bad, lay the fault upon an age barren of genius.' There is no need to discuss the two new operas over again; but, if they fairly exemplify the highest achievements of contemporary talent, we may well believe that better times are coming, since there could hardly be worse. Otherwise, we see nothing for it but to give up contemporary talent, altogether, and fall back upon the rich stores of the past. There are plenty of operas by men with illustrious names, unknown as yet to the English public. It is true that the public may not care for them, and may show their indifference by severely staying away; but, assuming a failure as complete as that of *Gelmina*, it would at least be undeserved. There is a bright side to everything, and we can extract comfort even from the two conspicuous defeats of the season. They show that, after all, the music of an opera has something to do with its fate. Cynical critics—not without provocation, we admit—have averred the contrary, boldly arguing that opera is now so divorced from art as to live a separate life, supported by brilliant singers with pretty faces, and by the usages of fashionable society. This argument, however, can hardly survive the fate of *Gelmina*—a fate which came upon Prince Poniatowski's work swiftly and unsparringly, though Madame Patti, armed with all her fascination and genius, did what she could to avert it. The inference is a hopeful one; and, because they made it possible, *Gelmina* and *Il Guarany* were not brought out in vain. Apart from the new works, the record of Mr. Gye's season calls for little comment. A great number of familiar operas have been produced with a rapidity and completeness unparalleled in the history of the lyric stage; and the crowded audiences attracted by them, night after night, gave proof enough that the manager's activity met the wants and gratified the taste of his public."

MILAN.—The new Teatro dal Verme is henceforth to be called the Teatro Donizetti.

ROVIGO.—A new opera, *La Statua di Carne*, by Signor Marchio, has been produced with success. The composer was called for several times during the performance.

ZURICH.—Herr Julius Stockhausen gave a concert the other day, when he acted as conductor as well as singer.—Among the visitors who have been stopping here lately was the Viscount D'Arneiro, a Portuguese nobleman, reputed to possess great talent as a composer. He has written, among other things, an opera, and a "Te Deum," besides a great many songs and pianoforte pieces. It is said that the "Te Deum" will be performed in Paris some time in the course of next winter, and that several of his pianoforte pieces will be published shortly in Germany.

REVIEWS.

LAMBORN COCK & Co.—CRAMER, WOOD & Co.

Just art Thou, O Lord my God. Air in the Sacred Cantata, *Jonah*, composed by G. CARISSIMI, adapted and arranged by HENRY LESLIE.

MR. LESLIE has already been awarded much credit for his production of Carissimi's little known work; and he has earned more by giving to amateurs, in a separate form, the one air which has pretensions enough to justify such a course. The strangely modern character of the music will help its unquestionable beauty to more general appreciation; and tenor vocalists should not overlook this fact.

In the Pyramid's Shadow. Verses by F. ENOCH. Music by ALLAN HYDE.

THIS is a song of some pretensions which are not wholly without justification. Mr. Hyde, whose name is strange to us, writes tastefully, and bestows great pains upon his accompaniments, with a view to making them an important illustrative feature. Such efforts are worthy of encouragement, even when, as in this case, there are few signs of an ability to create tune. The song is adapted for soprano or tenor.

The Soldier Tired (Dr. Arne). ARTHUR O'LEARY.

THIS transcription of Dr. Arne's well-known melody is effective in its way, without being difficult.

Un Soir Tranquille. Pensée Musicale pour Piano par W. LAUBER.

A RATHER pretty and agreeable piece in C major, *andante ma non troppo* with a contrasted episode in the dominant key. It is easy, and gives opportunities for tasteful playing.

Nocturne "La Consolation," for the pianoforte composed by CLAUDIUS H. COULDERY.

THOUGH belonging to a familiar class of compositions, this piece is marked by points of more or less originality. The melody is good throughout, and its treatment here and there evinces peculiar merit; while the performer is gratified by passages adapted to show him to advantage. Key, A flat—*adagio non troppo*—one movement.

Favourite Airs from Cherubini's Opera "Les Deux Journées," arranged as solos and duets for the Pianoforte with (ad lib.) accompaniments for flute, violin, and violoncello, by W. H. CALLCOTT.

WE hope these arrangements will meet with a better reception than that given to the opera from which the music comes. Mr. Calcott has shown good taste in selection, and done his work with great care and success. The solo should have a large amount of patronage among amateurs of refined taste.

As it fell upon a day. Song, poetry by SHAKESPEARE, music by CHARLES GARDNER.

THIS is a fairly successful attempt to illustrate Shakespeare's verses. The music is pretty and piquant, that accompanying the description of the nightingale being worthy of special notice. Throughout, Mr. Gardner has written with taste, while avoiding affectation. Key, G major, compass moderate.

LES DEUX JOURNÉES, &c.

(To the Editor of the "Musical World.")

Mildew Musty presents his compliments to the Editor of the *Musical World*, and he respectfully asks the Editor to re-read those letters which Mildew Musty wrote to him on the subject of Opera and its requirements, and he is strongly inclined to the opinion that, after witnessing the result of Cherubini's *Le due Giornate* at Drury Lane Theatre, and knowing the remarks made upon its representation there by the intelligent writer of the *Graphic*, not to speak of criticisms in the other papers, the Editor of the *M. W.* will be, *notens volens*, necessitated to admit the justness of Mildew Musty's opinion on the subject of the true requisites of an opera. Mildew Musty does not wish "Justitia"—which was the name his opponent bore for the nonce—to eat humble pie, but he points, without the least feeling of exultation, to the result of Mr. Mapleson's spirited (but as to its being well advised, questionable,) enterprise, as a confirmation of the truth of all he advanced in the letters referred to.

Altra cosa: Mildew Musty fails to see in prospect any good from the late "Musical Games" at the Crystal Palace, for reasons very transparent to the experienced. He is therefore at issue with the *Musical World's* well-known writer, Thaddeus Egg. He could point to one or two strange coincidences which happened at the Crystal Palace—strange to those only who, while exercising their musical vocation uprightly, are content to live in other respects with their eyes closed. He could likewise refer to one or two anomalies happening in connection with the same "magnificent trial," but he abstains, not wishing at present to tread upon anybody's corns.

Fungus Marsh, July 8.

["Mildew Musty" is a Zebra.—A. S. S.]

WAIFS.

Mr. and Madame Patey have left town for Dunkirk.

Mr. Santley and family left town on Monday last for Lucerne.

Mr. Lewis Thomas is engaged for the Eisteddfod at Portmadoc.

Mdlle. Liebhart has been definitely engaged for the Rubinstein tour in the United States.

Mr. W. H. Cummings is making holiday, with some members of his family, in the Scilly Islands.

M. Gounod has been invited to write a new work for the musical festival to be held in Glasgow next February.

Mr. Charles Lyall goes to New York with the Maretzek-Jarrett company.

Mdlle. Marie Sass is engaged for the next winter season at the Apollo Theatre, in Rome.

The *Black Crook* has been playing at the Detroit Opera House, to very large audiences.

It is estimated that Strauss wrote his autograph 946,213,684,692 times during his stay in Boston.

"Why did Joseph's brethren cast him into the pit?" Because they did not want him in the family circle.

It is said that Miss Blanche Cole will be the star of the Seguin Opera Troupe (American) in September.

Skilled navigators were sent out to bring Cape Horn to the Jubilee, and George Francis Train was engaged to blow it.

Herr Max Bruch, the composer of *Lorlei* and of *Hermione* (*Winter's Tale*), has produced a new cantata—*Odysseus*—at Bremen.

On one of the hot days at the Boston Coliseum, upwards of one hundred persons fainted and were cared for in the "Hospital."

Signor Saporoli, a nephew of Mercandante, has produced a five-act opera at the Doria Theatre, in Genoa, which was a complete failure.

Herr Rubinstein is said to be engaged upon a new opera, entitled *Léa*, and founded upon the Maccabean history:—librettist, Herr Mosenthal.

The Bostonians proposed to bore an artesian well through to China, and pump up as many of the Celestials as wished to attend the Jubilee.

M. Faure is to make his *entrée* at the Grand Opéra, Paris, on the 1st of September—as Don Juan—in the French version of Mozart's *chef d'œuvre*.

Signor Campobello has gone to Italy, and returns to England in September, to fulfil his provincial engagements with Mr. Mapleson's operatic company.

Wendell Phillips says: "Put an American baby, six months old, on his feet, and he will immediately say—'Mr. Chairman,' and call the next cradle to order."

They tried to get the Hoosic tunnel done in time to use at the Boston Jubilee. With a suitable mouth-piece it would have been the longest trumpet in existence.

At a concert given by Mr. C. P. Manns, the opera, by Signor Petrella—*Ione; or, the Last Days of Pompeii*—was sung with the accompaniment of harmonium and pianoforte.

The well-known basso, Armand Castlemary, is engaged at the Scala Milan, for the seasons 1873-74. In 1875 will Messrs. Maretzek and Jarrett engage him for New York? *Qui sait.*

We learn from good authority that a neighbour of old Rip Van Winkle was so lazy that when he went to hoe corn he worked so slowly that the shade of his broad-brimmed hat killed the plants.

Messrs. Novello, Ewer, & Co. have just published the cantata written by Mr. G. A. Macfarren for the Norwich Festival. Its title—*Outward Bound*—sufficiently indicates a nautical subject.

Professor Glover (of Dublin) presided at the organ on the occasion of the banner being presented to the pupils of the New Schools, Science and Art department, by H.R.H. the Prince of Wales, at the Royal Albert Hall.

One of the fashionable New York churches has a cat in its choir. It is hid somewhere about the church, and no one can find it. Its voice is a high soprano, and it is becoming quite a feature in the church's attractions.

The German Band were the recipients of a banquet given by the Orpheus Musical Society, at Boylston Hall, Saturday evening, June 22, and of one given by the German Turner's at Turne-Hall, Saturday evening, June 29.

A negro, who was suspected of surreptitiously meddling with his neighbour's fruit, being caught in a garden by moonlight, nonplussed his detectors by raising his eyes, clasping his hands, and piously exclaiming—"Good Lord! dis yere darkey can't go nowheres to pray any more without being 'starbued.'"

The San Francisco *Alta* says that since the prevalence of the present chignon fashion, "the crime of jerking the hair out of your wife's head is not so sinful as it formerly was. It is just as ungentlemanly as ever, but it doesn't hurt as it used to."

The English Band were the recipients of a complimentary dinner from the Ancient and Honourable Artillery Company of Boston, on Friday evening, June 28, and of another from the English residents at Faneuil Hall, on the evening of Monday, July 1.

We are informed Mr. C. J. Biehenden, the well-known bass, will give a series of Promenade Concerts at one of the west-end theatres during the autumn, commencing Sept. 1st, at which some of the most eminent vocalists and instrumentalists will appear.

Why must a young lady who goes to Europe to study singing necessarily become a snob, and give up the name that her parents have made respectable? We see that Miss Jeannie Armstrong, of Wiscasset, Maine, is singing in Italy under the name of Giovannina Avigliana.

The "Bouquet of Artists" for the World's Jubilee, which was announced as comprising one hundred and fifty eminent artists, mustered, it is said, only about sixty on the opening of the Jubilee, owing to the committee's not paying any salaries or travelling expenses.

The singers at the final meeting of the season of the Noblemen and Gentlemen's Catch Club, which dates from 1761, were Messrs. Francis, Baxter, J. Foster, Coates, Land, Carter, Lawler, Walker, Hilton, and C. Bradbury, with Master Cooke from the Windsor choir of St. George's.

The St. Louis *Sängerfest* was a success, both artistically and financially. On Thursday evening, June 13th, when Herr Franz Abt conducted, the audience numbered more than fifteen thousand. The chorus comprises fifteen hundred, and the orchestra one hundred and sixty-three.

Her Grace the Duchess of Northumberland gave a Garden Party in the beautiful grounds of Sion House, Isleworth, on the 15th inst., when the London Glee and Madrigal Union, under the direction of Mr. Land, performed a selection of English part-music before a large gathering of the nobility and gentry assembled on the occasion.

A new pianoforte company has recently made signs of existence, assuming the name and title of "Mendelssohn Pianoforte Company." Why Mendelssohn? Perhaps the manager, Mr. Henry Klein, will explain. Mendelssohn, in England, was always accustomed to play on Erard's pianos, never having time at his disposal to practise on a Broadwood.

Amongst the compositions of pupils at the Leipzig Conservatorium, recently played in the Gewandhaus, as tests of their capabilities, we find a symphony by Mr. George Lohr, of Leicester, and Mr. William Shakespeare, of London: the latter was one of the most promising pupils of the Royal Academy of Music. A symphony by Mr. Lewis Maas, of London, was also executed.

Madame Parepa-Rosa has accepted an engagement for the ensuing winter season at the Italian Opera, St. Petersburg, and Mr. Carl Rosa goes there as joint conductor with Signor Bevignani. Madame Parepa, in consequence, has been obliged to refuse the offers of engagements she has received from Florence and Paris, as well as the German concert tour organising by Herr Ullman.

There are people who, if they hear an organ, find out at once which are the poorest stops. If they listen to a great speaker they remember nothing but some slip in the construction of a sentence, the consistency of a metaphor, or the evolutions of an argument. While their friends are admiring the wealth and beauty of a tree whose branches are weighed down with fruit, they have discovered a solitary bough, lost in the golden affluence, on which nothing is hanging.

It is said that Joe Jefferson went into a New York bank for the purpose of getting the money on a check drawn to his order, and was informed by the cashier that the check could not be cashed without identification of the gentleman presenting it. At last, Jefferson turned to the teller, and said in the tones of Rip Van Winkle, "If my little dog Schneider was here he would know me." The effect was electrical and the check was immediately honoured. *Appropos* of this story, the suggestion has been made that if the following persons find themselves in a similar predicament, Nilsson, in presenting her check in payment for corner lots, need only to warble forth, "Way down upon the Swanee River" in order to secure immediate attention; Brookhouse Bowler might give a line or so of "Meet me in th' gawdun, Mawed;" a few blasts of the "Whirlwind" from Levy's cornet would cause the cash to be produced at once; Mr. Owens need only to lay down his check and say "Jes so, Judge"; Lucille Western might cry "Me che-ild, me che-ildren;" Pauline Markham might put her foot on the counter, and Edwin Forrest need only rush into the bank, seize the teller by the throat, and yell "Liar and slave!" No doubt the money would be instantly forthcoming.—*Boston Folio.*

On Saturday, June 29th, all the leading artists engaged in the Boston Festival, and the leaders of the Foreign Bands accompanied Mr. Gilmore in a visit to the Press Headquarters. Remarks were made on the occasion by Mr. S. R. Niles, Superintendent of the Press Room, Mr. Curtis Guild, of the Press Committee, Mr. Gilmore, Mr. Dan Godfrey, Herr Strauss, Herr Henrich Saro, M. Paulus, Madame Rudersdorff, Madame Peschka-Leutner, Herr Philipp of the Cornet Quartette, and Herr Franz Bendel. The latter gentleman proposed three cheers for Mr. Gilmore, which were given with a will, and the company afterwards sang "Auld Lang Syne."

Sir Robert P. Stewart, having set to music Dexter Smith's lines entitled "Follow the Drum," as a part-song for male voices, for the Apollo Club, Boston, U. S., received the following acknowledgment from the President of the Club, Mr. B. J. Lang:—

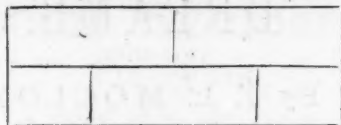
"SIR ROBERT PRESCOTT STEWART.

"My dear Sir,—Thank you most heartily for the charming compliment conveyed by your composing for our Apollo Club Dexter Smith's "Follow the Drum." Please come over some day, and we'll sing it with a will. Not only my own, but regards of many others of us to you.—Yours very truly,
"Boston, July 1st, 1872. B. J. LANG."

In a country church, not a hundred miles from Leeds, a somewhat amusing event occurred. There being neither organ, harmonium, nor band, the key note had to be given upon a "pitch-pipe," which in these bucolic regions was of rather formidable dimensions. After a hymn was "given out" by the clergyman, a member of the choir was observed to get remarkably red in the face, and to exhibit symptoms of considerable distress. At last he threw down the instrument, and remarked in stentorian tones, "——(strong expletive) t' pitch-pipe's fool o' mook!" This being interpreted, signifies that the implement was clogged with foreign matter.

Though music is a language that cannot be translated into words, and though all may comprehend it differently, every sensitive being will understand it correctly for himself. The dictionary of this language is in his own breast. It evokes various thoughts and sensations from every mind, but only good from all. Obscene painting or sculpture may pollute our imagination, but no evil is contracted from tunes and harmonies. We may, it is true, wed vile words to a melody, but the melody itself is innocent. Divorce the music of Offenbach's obscenest operas from the verbal text and it will be harmless. Music has exalted many, but it has degraded none. It excites emotions and even inflames the passions, but always and only the noblest.

A reward of ten thousand francs has been offered in Paris to whoever will make the following diagram with one stroke of the pen or pencil. It can be done, as has been proved to satisfaction. Try it:—



PAUL MOIST.

The choir of the Royal Society of United Artisans of Belgium arrived in Dover on Saturday evening by South Eastern Railway, en route for Brussels, and, through the influence of the Vice-Consul (Mr. W. Foster), the Dover public were given such a musical treat as they have not had for years. Mr. Foster had arranged for the choir to give an open-air concert on the sea-front, from 8 till 9 o'clock. This they did in the presence of several thousands of the élite of the town and neighbourhood. They sang splendidly, and were enthusiastically received; the concert concluding with a magnificent rendering of "God save the Queen." The Belgian Consul (M. Latham, Esq.) and the Mayor (R. Dickeson, Esq.) took an active part in the proceedings; and after the concert the band of the 8th Cinque Ports Rifle Volunteers played the choir through the town to the Admiralty Pier, where they embarked on board the Belgian mail-packet for Ostend.

We quote the following from Mace's "Music's Monument," London, 1876:—

"And whereas in my Expressions I am very Plain and Downright, and in my Teaching-Part, seem to Tautologize: It would be Consider'd, (and whoever has been a Teacher, will Remember) that the Learners must be Plainly dealt with, and must have Several Times Renewed unto Them the same Thing; which according to my Long, and Wonted Way of Teaching, I have found very Effectual; Therefore I have chosen so to do in several Places: because I had rather (in such Cases) speak 3 Words too Many, than one Silable too Few. And although These Instructions, are chiefly intended for Learners; yet (upon due Examination, it would be found) they may be of Good, and Necessary use, to some Young, Raw and Unexperienced Teachers, who are often too Confident of their Own Supposed Skill, and Ways."

Professor Ogden Rood has made experiments to ascertain the amount of time necessary for vision, and finds that an object can be distinctly seen in so small a space of time as forty billionths of a second. He saw clearly, for example, the letters on a printed page and the radiating structure of the crystalline lens of the eye; and by using a polariscope, he could see the cross and rings round the axes of crystals. It seems wonderful that the retina should be able to retain and combine a series of impressions in forty billionths of a second; but Professor Rood remarks that it is not so wonderful after all, if we except the Undulatory Theory; for, according to that theory, in four billionths of a second, nearly two millions and a half of the mean undulations of light reach and act on the eye.

If we may attach any significance to the leading article (signed "E. Clavet"), in the last number of *L'Europe Artiste*, great dissatisfaction at some of the recent nominations of M. Ambroise to a Professorship in the Conservatoire de Musique, at the head of which M. Thomas holds the post formerly held by Auber, and before Auber by Cherubini. Amongst those complained of recently are M.M. Bax, St. Yves, Ernst Boulanger, and Romani Bussire, as professors of singing, and M. François Bajin, as professor of composition. *M. Romani Bussire* (*L'Europe* always prints his name in italics), gets treated by M. Clavet with especial scurriness. We confess that we never heard of any of these gentlemen. By the way, it is murmured, that the cause of M. Gounod's expatriating himself is disappointment at the nomination of M. Thomas instead of M. Gounod. We don't believe it.

A work of much interest has just been published—*Gluck and Piccini*, by M. Gustave Desnoiresterres. Nothing could be more attractive or even more dramatic than those long and impassioned debates which divided the polite society of the times. Every one was either a Gluckist or a Piccinist. The operahouse was transformed into a real field of battle, and before the performance of Roland, Piccini was seen taking leave of his family in tears, as if he had been going to an inevitable death. All these episodes, so interesting in themselves, are related with much skill and knowledge of the period. The author has resorted to original sources. He has ransacked the Public Record Offices and the archives of the opera, and has thus been enabled to correct the numerous errors with which the contemporaneous memoirs and chronicles abounded.

ANDERSONIAN UNIVERSITY, GLASGOW.—The prizes and certificates gained in connection with the Euing Music Lectureship were distributed on the 28 ult., by Mr. Wm Euing, the venerable founder of the Chair. Mr. Colin Brown gave a brief analysis of the work done during last session. Of 126 certificates given by the Society of Arts, England took 64, and Scotland 62, and of the latter number, 37 came to the Andersonian University, together with two first prizes, one gained by Mr. Campbell for composition, the other by Mr. Riddell for theory. The class prize, for the best work of the session, was awarded to Mr. James Chisholm, whose exercises showed 98 per cent of possible marks. The Euing Gold Medal, for the best original music to the words "I have been young, and now am old," &c., was also awarded. Mr. Euing in the presence of the audience, opened the letter bearing the motto of the successful anthem, when the composer was discovered to be Mr. James Meryless. Before the meeting separated, Mr. Brown intimated that as a letter of his, written some weeks ago to the *Daily Mail*, had caused some discussion, it was his intention to devote the introductory lecture of the next session to a consideration of the evidence afforded by the Guidonian notation to the tonic principle in music.

"To sing from book" (says Mr. Macfarren, in his article on English Music in a recent number of the *Cornhill*), "was, in olden time, necessary among the educated class, who had accordingly their madrigals, ballets, and part-songs; but though an essential of good breeding, its practice was not the peculiar privilege of the wealthy. Let the people's habit attest this, of singing not only our beautiful national tunes, but compositions of involved construction. Such is the Roundel or Round, called also Catch when the words have a comic tendency. Thus when Sir John Norman, in 1463, first broke the primal custom of a land procession along the strand of the river, and through the village of Charing, to take his oath at Westminster as Lord Mayor of London, the Thames watermen had their roundel to celebrate his honouring their element with his civic pageant. 'Row the boat, Norman,' was sung on stream and on shore, by any three men of the water, or the land, who met in good fellowship from that time forward. This piece is the type of a countless species, and we have reason for believing that the singing of rounds and catches was for ages, the recreation of rustic labourers, town artisans, and servants of all denominations. While such was the musicality of gentle and simple, the institution for the care and culture of the art in England, and the public and private appointments with the duties these entailed for its practitioners, are quite as worthy of note, and quite as evidential of the high esteem accorded to music and musicians."

It is reported that Mr. Collins, of Hartford, regards with disapprobation the practise of keeping watch dogs, because he purchased one the other day, and paid the man five dollars extra because he was warranted "vigilant and certain to hold on when he once got a grip." He placed the dog in the front yard that night and came home late. About a quarter past one o'clock Mrs. Collins was surprised to perceive her husband ascending the stairs in haste, and bringing the vigilant watch dog with him. There was only about a pound and a half of Mr. Collins in the dog's mouth, but still Mr. Collins said it was painful—exceedingly painful—and he would be glad if Mrs. Collins would take a monkey wrench or something and pry that watch dog right off, or blast him away with nitro-glycerine and such things. The faithful animal was at last killed and his head chopped off, but even after sixteen teeth had been extracted from Mr. Collins he always explained, when company came, that he preferred to stand, on account of inflammatory rheumatism in his leg. He says now that the next time he wants a dog to bay him deep-mouthed welcome home, he will purchase one of those cast-iron dogs which lie still when a man climbs over the fence.

DRESDEN.—Herr Krebs will resign, on the 1st August, his post as *Hofkapellmeister* at the Theatre Royal. He is the last of the three German musicians, who have celebrated their fortieth anniversary as conductors. They are all well and hearty; not one of them is as yet reposing upon his laurels. Since 1867, Herr Franz Lachner has composed more than ever, and brought out his new works in various places; Herr Heinrich Dorn has been indefatigable as a musical critic since 1868; and Herr Krebs will in future still conduct the Masses and Vespers at the Roman Catholic Church. The senior conductor at any theatre in Germany is now Herr Julius Rietz, of this place, who was born in 1812, and began his professional career at Dusseldorf in 1834. Herr Krebs will be succeeded by Herr Schuch. This gentleman was conductor at the Stadttheater, Gratz; thence he proceeded, as director of the orchestra, with Herr Strauss to Baden, where he was engaged by Signor Pollini as conductor of his Italian opera company. In this capacity he conducted at Berlin and here.

MUNICH.—The performances of *Der fliegende Holländer* and *Tristan und Isolde* will probably be repeated under Herr von Bulow's direction, in the second week of August.

CONSTANTINOPLE.—A great many papers have lately published a paragraph to the effect that a Turk, Haasim Pacha, has composed an opera, *Mahomet and his Creditors*, to a Turkish libretto, for the Turkish Theatre. It now appears that the pasha is an Italian composer of the name of Della Viola, who, some years ago, entered the Turkish army, where he rose to his present dignity without, however, renouncing music as he renounced his name.

VALENCIA.—A new zarzuela, entitled *Los Misterios del Amor*, music by Señor Manuel Soriano, has proved a hit at the Teatro del Circo.

GENOA.—A number of individuals coming from the southern parts of Italy, with some thirty children, whom they had leased or purchased from their parents, for the purpose of turning to account in England and elsewhere, as hurdy-gurdy players, exhibitors of mice, more or less white, etc., have been arrested by the authorities, and an end has been put to their nefarious traffic. This is a step in the right direction. It is a pity the unfeeling parents, also, could not be arrested.

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